THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."

No. 1200 *Tuesday, Oct.* 11, 1825. *Price* 1*d.*

Haymarket Theatre.

At this Temple of Momus, the popular pieces of *Quite Correct, Paul Pry,* and *Fortune's Frolics,* were performed to an overflowing house. Mrs. Egerton made her first appearance in the character of *Mrs. Rosemore,* and was very favorably received.

Covent Garden Theatre.

Julius Cæsar was well attended at this house, and seems to warrant its repetition. We were much pleased with the evident improvement in Cooper's *Cassius.* Of Mr. Warde's *Brutus* we can say nothing further in praise—it was the heavy, wearisome monotony of a fine organ, unskilfully managed; certainly this gentleman's voice, (if voice could do) is every thing that could be wished, but where is the evidence of soul—the transitory dash—that give zest to Young's performance? The truth is, Mr. Warde may coquette a little as a first-rate, and then must absolutely descend—he must fall before Kean, Macready, or Young, and the sooner he is aware of this the better. Charles Kemble's *Anthony* is the most finished performance of its kind—the bold, manly energy, the deep and mysterious design, were alternately exhibited with great variety of effect. Fawcett's *Casca* needs not our praise.—Every person must have seen it—if not, they ought.

Drury Lane Theatre.

Mr. Wallack is stage-manager here, and he is determined to let us know it. *Pizarro—Rolla,* Mr. Wallack; *Road to Ruin—Harry Dornton,* Mr. Wallack, &c. &c. &c. This gentleman's *Rolla* has already met our animadversions nevertheless we must admit that he gives even now some promise of improvement. In the heavy declamation, which is incidental to this part, he falls infinitely short of his predecessors, though at some points of impassioned tenderness, he produced considerable effect. The prison scene was quiet and pleasing though not evincing that fire and genius which we have seen displayed: he knows, however, his forte, and relies mainly on the elegance of his manner, and the melo-dramatic tact which he unquestionably possesses—with these qualifications judiciously disposed, he elicited considerable applause, and the play generally was performed with tolerable smoothness. Mrs. Bunn's *Elvira* is undoubtedly a clever performance; it is an old joke to call her a "hot cross Bunn;"—if our readers wish, however to see her "pretty particularly praised" we must direct them to *The Age,* the criticisms of which are *edited* by '*A. Cake.*'

ADELPHI.—This pretty little Theatre opened last night, greatly improved and beautified; we particularly noticed a rich drapery hung in the saloon, which displays great taste and elegance; we understand it has been executed by Mr. Taylor, of Bedford Court. The two new pieces were favorably received. God save the King was sung three times.

COTEMPORARY CRITICISM.

The ludicrous absurdity which attaches itself to cotemporary criticism, was never more effectually evinced than by the remarks contained in the two leading journals, The Times, and The Morning Herald, on the subject of Booth's re-appearance in *Brutus*. The play of that name is designated as a poor and trashy compilation, from half a dozen plays by the former—"a thing of shreds and patches." The Morning Herald commences thus—"This *fine play*," &c. The Times severely criticises Booth as a mindless imitator of Kean. The Morning Herald declares him "a little man of great mind." Amidst all this, what is the actor to believe? or how form his judgment?—Such absurd contradictions tend materially to injure the force of public criticism, nor are we to wonder that the voice of the press is, in these matters, so little regarded, when the 'gentlemen' of her chaste ladyship, suffer themselves to be led by caprice, or (which is more probable,) by the momentary private feeling unconnected with justice or judgment. We must, however, in general, speak well of The Times' criticisms—though manifestly severe to all who dare public opinion, they generally contain some solid truths, and sometimes (mirable!) a little wit. The Herald is the most trashy and fulsome commentator; he laudeth grievously every thing. Thus, Booth is a wonderful tragedian, and Mr. Thompson is equally good; Penley is exquisite, and the veteran Powell, can be nothing less in his estimation than the Juvenile Genius. In speaking of Mr. Booth's refusal to appear after the close of *Brutus*, he condemns very gravely the attempt to induce a "dead man to come forward," &c, Now this will, indeed, be news to most of our readers; we never understood that *Brutus* died, on commanding the execution of his son; we believe, one *Arruns* killed him some time after, while *Brutus* performed the like services to him. We do not, however, wish to accuse The Herald critic of any knowledge of these affairs; and we forgive The Times, because if he had nothing to grumble at, he would have nothing to say.

Fashionable Exhibitions.—Open Daily.

DIORAMA, Regent's Park.—The present Views are the Ruins of Holyrood Chapel, a moonlight scene, and Chartres Cathedral.—Open from 10 till 4.—N. B. Between the hours of 11 and 3, is the best time to view the Diorama.

JUVENILE GENIUS!—Master Lynass, the celebrated Young Artist, cuts out the most strikingly correct and spirited Likenesses, in the short space of Ten Seconds! without Drawing or Machine, but with common Scissors only!—Gothic Hall, 7, Haymarket—Open from 10 till 5, and from 7 till 9.

THE Tomb of Bonaparte at St. Helena, with the Ceremony observed at his Interment, displaying 2,000 Figures, is just added to MARSHALL'S PERISTREPHIC PANORAMA, which now represents 13 Views of St. Helena, Battles of Genappe, Trafalgar, &c.—Great Room, Spring Gardens.—Day Exhibitions from 10 till 4.—Evening ditto, at 7 and half-past 8.

Printed and Published by E. THOMAS, Denmark-court, Exeter-change, Strand
All Communications must be post paid.—Printing in General.

Theatre Royal, Drury Lane.

This Evening, the Opera of

Der Freischutz.

Ottocar, Mr MERCER, Bernhard, Mr BEDFORD,
Adolph, Mr T. COOKE,
Hermit, Mr G. SMITH, Zamiel, Mr O. SMITH,
Caspar, Mr HORN,
Witch, Mr HOPE, Demon, Mr HOWELL,
Kilian, Mr FITZWILLIAM,
Foresters, Mess. Comer, Randall, & Yarnold,
Rose.....Miss POVEY,
Linda, Miss GRADDON,
Bridesmaids, Mrs Tennant, Misses Gaskill, Gould,

After which, a new Divertisement, called

THE CAMP.

The Principal Characters by Mr & Mrs NOBLE.

To conclude with the Romantic Melo-drama, called

Valentine & Orson.

FRENCH.

Pepin, King of France, Mr THOMPSON,
Emperor of Greece, Mr PHILLIPS,
Henry, Mr MERCER, Hautray, Mr WEBSTER,
Hugo, Mr FITZWILLIAM,
Valentine, Mr PENLEY, Orson, Mr O. SMITH,
Blandiman, Mr POWELL,
Princess Eglantine, Miss SMITHSON,
The Empress Belisanta.....Mrs KNIGHT,
Florimonda, Miss C. CARR, Cicely, Mrs Willmott,
Agatha.....Miss CUBITT.

SARACENS.

Agramant, (the Green Knight) Mr HOWELL,
Iman, Mr Read, Officers, Mess. Howard, & Barns,
The Giant Ferragus, Mons. Picard,
Guardian of the Giant's Castle, Mr Povey,
The Spirit Pacolet, Miss VINCENT.

On Thursday, Richard the Third.

Theatre Royal, Hay-Market.

This Evening, the Comedy of

"Quite Correct."

Sir H. Dartford, Mr VINING, Grojan, Mr LISTON,
Milford, Mr RAYMOND, James, Mr COVENEY,
Lady Almeria, Milford, Mrs GLOVER,
Mrs Rosemore, Mrs EGERTON,
Miss Rosemore.....Miss P. GLOVER,
Miss Leech, Mrs W. CLIFFORD.

To which will be added, the Comedy of

PAUL PRY.

Col. Hardy, Mr W. FARREN, Paul Pry, Mr LISTON
Simon, Mr ROSS, Servant, Mr JONES,
Frank, Mr RAYMOND, Witherton, Mr YOUNGER,
Somers, Mr W. JOHNSON, Stanley, Mr DUFF,
Harry Stanley, Mrs WAYLETT,
Grasp, Mr LEE, Doubledot, Mr C. JONES,
Mrs Subtle, Mrs GLOVER,
Eliza, Miss P. GLOVER, Marian, Miss A. JONES,
Phœbe, Madame VESTRIS.

To conclude with the Farce of

Lover's Quarrels.

Don Carlos, Mr RAYMOND,
Sancho, Mr W. WEST, Lopez, Mr EBSWORTH,
Leonora.....Mrs W. CLIFFORD,
Jacintha, Mrs HUMBY.

To-morrow, Quite Correct, with Paul Pry, &c.

The Summer Season of The Theatrical Observer, may be had complete, by applying at the Office, and at 25, Bow Street, or of Chappel and Son, Royal Exchange, Cornhill, where it is also published daily.—*The Weekly Dramatic Register*, is published every Saturday, as above, Price Three-half-pence.

☞ Dark Evenings.—The Public is requested to be careful in going to the Theatres, not to be imposed on by an Imitation of *The Theatrical Observer*.